

Sylvia Meyer

PUBLISHED FOR THE
SOCIETY FOR THE PUBLICATION OF
AMERICAN MUSIC

1924 • 1925

SONATA FOR
HARP AND PIANO
[IN ONE MOVEMENT]

Carlos Salzedo

Full Score, Net \$1.50

G. SCHIRMER, INC. • NEW YORK

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1925

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NOTE

Read all notes natural unless preceded by a *sharp* or a *flat*. The *natural* sign is used only occasionally, by way of precaution.

HARP

In this Sonata, harmonics are written where they actually sound; they are made on the string an octave lower.

Explanation of the new harpistic signs used in this Sonata can be found in Carlos Salzedo's "Modern Study of the Harp".

PIANO

In regard to the pedaling, the sonorous effect of the work having been calculated with precision, pianists are requested to observe faithfully the composer's indications.

The sign \leftarrow (Ped.) means that the pedal must not be changed.

(The first performance of this Sonata was given by the International Composers' Guild, March 4, 1923, in New York, with Marie Miller at the harp and the composer at the piano.)

Toute altération (#, b) n'a de valeur que pour la durée de la note qu'elle précède. A moins d'indication contraire on doit donc considérer chaque note comme non altérée. Le bécarré (n) n'est employé qu'occasionnellement, par mesure de précaution.

HARPE

Dans cette Sonate, les sons harmoniques sont écrits en sons réels; ils sont produits sur la corde à l'octave basse de la note indiquée.

L'explication des nouveaux signes harpistiques employés dans cette Sonate se trouve dans "L'Étude Moderne de la Harpe" de Carlos Salzedo.

PIANO

En ce qui concerne la pédale—l'effet sonore de cette Sonate ayant été exactement calculé—les pianistes sont priés d'observer strictement les indications de l'auteur.

Le signe \leftarrow (Ped.) signifie que la pédale ne doit pas être renouvelée.

(La première audition de cette Sonate fut donnée par l'International Composers' Guild, le 4 Mars 1923, à New York : Marie Miller à la harpe et l'auteur au piano.)

Sylvia Meyer

in one Movement

Carlos Salzedo
(1922)

E \flat F \flat G \flat A \flat
B \flat C \sharp D \flat

[illegible]

The musical score is for a piece titled "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. It is written in 3/4 time and consists of two systems of music. The first system begins with a piano introduction marked "mp" (mezzo-piano). The treble clef staff features a melodic line with trills and slurs, while the bass clef staff provides a harmonic accompaniment with eighth and sixteenth notes. The second system continues the piece, maintaining the same melodic and harmonic structure. The score includes various musical notations such as trills, slurs, and dynamic markings like "mp" and "ff" (fortissimo). The piece concludes with a final chord in the bass clef staff.

8

mf

Red.

L.V.

Xlphn

cresc. molto

A♭

G♭

B♭

G♭

B♭

E♭

9

p₂ *p* *ff*

Red. *Red.* *F#*

L.V.

11

mf *f* *ff*

Red. *Red.* *Red.*

G# *A#*

13

ff *fff* *fffp*

Red. *Red.* *Red.*

[1] Lento subito
 5/4 $\text{♩} = 50$ 7/4

pp *pp sempre* *sfz* *p* *dim.* *ritard.*

mf quasi corni con sordino L.V. *mf* L.V. *rit.*

And. *And.*

A \flat —# E#

5/4 Poco più lento

pp quasi timpani (senza cresc.)

mp *cresc.*

E \flat 1 2 4 1 2 4 A \flat B \flat G \flat

* Memorandum: In this Sonata, harmonics are written where they actually sound; they are made on the string an octave lower.

* Mémorandum: Dans cette Sonate, les sons harmoniques sont écrits en sons réels; ils sont produits sur la corde à l'octave basse de la note indiquée.

20

p *mf* *rit.*

Tred.

mf *dim.* *p* *f*

B \flat F \sharp G \sharp B \flat F \sharp

Meno lento. $\text{♩} = 56$

22

p *clear* *clair* *p* *pp*

Tred.

p *dim.* *perdendosi* *L.V.* *smooth* *mp* *lisse*

D \sharp B \flat

24

Tred.

G \flat C \flat B \flat C \flat G \flat D \flat

26

slow, supple and free, but without losing the rhythmical values
lent, souple et libre, sans toutefois perdre les valeurs rythmiques

♩ = 46

29

pp mp pp mp

L.V. L.V.

Ab Db Cb

still more supple
encore plus souple

♩ = 56

31

pp mp pp mp

L.V. L.V.

Gb Ab Cb

33

pp mp

L.V. L.V.

rit... //

Bb Ab Cb Gb

2 langourously
langoureusement

$\frac{7}{8}$ $\text{♩} = 104$

$\frac{6}{8}$ $\text{♩} =$

supple
souple

35

Gb

Db

F#

C#

D#

10 $\frac{8}{8}$ $\text{♩} =$

$\frac{5}{4}$ $\text{♩} =$

supple
souple

37

cresc.

mp cresc.

dim. molto

mf

cresc.

f cresc.

rit.
dim. molto

Db

D#

A# — b

G# — b

D#

$\frac{7}{8}$ $\text{♩} =$ a tempo

$\frac{4}{8}$ $\text{♩} =$

39

a tempo

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

mp

G#

Eb

D#

D# — b

D# — b — b — #

47

8

15

pp sempre

pp

slide on about 2 octaves— up to **4**
*glissez sur à peu près 2 octaves— jusqu'à **4***

49

8

15

pp

51

8

cresc.

accelerando poco a poco

cresc.

accelerando poco a poco

cresc.

Ab
Bb

Ab
C#

♩ = 104

This page of musical notation is a complex score for a piano piece. It features multiple staves with intricate fingerings (e.g., 3, b, 5, 1, 3, 2, b, 4, 1, 2, b, 3, 1, 4, 2, 5, 1) and dynamic markings such as *f* (forte) and *fff* (fortissimo). A section marked *molto* is indicated by a wavy line. The notation includes various musical symbols, including a large red number '2' at the bottom, and a complex arrangement of notes and rests. The page is numbered '2' in the bottom left corner.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on four staves. The top two staves are for the piano, and the bottom two are for the cello and double bass. The music is in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "f sempre" and "fff sempre". There are also handwritten annotations in red ink, including the word "TURN" and the number "2". The manuscript is on aged, yellowed paper.

♩ = 120

The image shows a musical score for 'The Death of the Virgin' by Franz Liszt. The score is written for piano and voice. The piano part is in the upper system, and the vocal part is in the lower system. The piano part includes a 'Ped.' (pedal) section and a 'ff' (fortissimo) section. The vocal line is marked 'ff' and 'roughly brutal'. The score is divided into three measures, each with a different key signature: A minor, G major, and B major. The piano part features a descending scale in the first measure, a descending scale in the second measure, and a descending scale in the third measure. The vocal part features a descending scale in the first measure, a descending scale in the second measure, and a descending scale in the third measure. The score is marked with 'ff' (fortissimo) and 'roughly brutal'.

The image shows a page from a musical score for 'Lied der Nacht' by Franz Schubert. The score is written for piano and voice. The piano part is in the upper system, with a bass clef on the left and a treble clef on the right. The vocal part is in the lower system, with a treble clef. The time signature is 1/2. The key signature is one sharp (F#). The score includes dynamic markings such as 'ff' (fortissimo) and 'L.V.' (Lied der Nacht). The piano part features a series of chords in the left hand and a melodic line in the right hand. The vocal line enters with a single note. The score is in German and includes the title 'Lied der Nacht'.

68

ff

fff *L.V.* *ff* *molto*

slow, supple and free, but without losing the rhythmical values
lent, souple et libre, sans toutefois perdre les valeurs rythmiques

$\text{♩} = 46$

A# Bb

70

pp *pp* *mp* *(senza dim.)* *L.V.* *perdendosi*

slow, supple and free, but without losing the rhythmical values
lent, souple et libre, sans toutefois perdre les valeurs rythmiques

$\text{♩} = 44$ $\text{♩} = 168$

5 4

3 4

slow, supple and free, but without losing the rhythmical values
lent, souple et libre, sans toutefois perdre les valeurs rythmiques

74

fff *f* *sfz* *f* *sfz*

slow, supple and free, but without losing the rhythmical values
lent, souple et libre, sans toutefois perdre les valeurs rythmiques

$\text{♩} = 44$ $\text{♩} = 168$

5 4

Gb Ab Bb Db

77

f *sfz* *mp*

Ped. Ped.

con sordino:

79

Ped. Ped. Ped.

cresc.

82

cresc. *cresc.* *f*

Ped. Ped. Ped.

5/4

f *sfz* *f* *sfz*

Red.

3/4 *accelerando*

più f *ff*

Red. *

5/4 8 3/4 2/4

ff *ff molto*

Red. *

♩ = 184

3/4

2/4

3/4

*mp**tr*

← (Ped.)

*ff ben ritmato**con sordino*

Eb

Eb

2/4

3/4

2/4

mf

← (Ped.)

* (senza pedale)

2/4

3/4

2/4

2/4

3/4

2/4

* Do not slide.
 * Ne glissez pas.

108

3/4 *cresc. poco* *mf* (senza cresc.) *(sempre senza pedale)*

7

L.V.

senza sordino

111

mf sempre (non f)

Ped.

ff

Eb *Ek* *Eb* *Bk*

118

Ped.

Gk *Ab* *Ek* *Gb* *Eb* *Ab* *Gk* *Bb*

125

Red. Red. Red. Red. Red. Red. Red. Red.

B \flat G \flat A \flat B \flat E \flat C \sharp b

130

ff

G \flat C \sharp

133

Red. Red. Red.

F \flat G \flat C \sharp A \flat B \sharp

36

5 2 1 1

1 2 1

2 1 2 1

2 3 2 3

Red.

Red.

A \flat

A \sharp

138

5 2 1 1

1 2 1

2 1 2 1

mf 12 12

12 12

Red.

Red.

Red.

A \flat

B \flat C \sharp

F \sharp B \flat

141

12 12

12 12

mf ben ritmato (non f)

Red.

Red.

Red.

fff

tutta la forza

B \flat

144

Handwritten measure number 144 is in the left margin. The system contains three staves. The top staff has a treble clef and a key signature of one flat (Bb). It features a series of chords with fingerings (1, 4, 5, 3, 1) and a dynamic marking of *fz*. The middle staff has a treble clef and a key signature of two sharps (F#C#). It contains a series of chords, with a red arrow pointing to a chord marked *fz*. The bottom staff has a grand staff (treble and bass clefs) and a key signature of one flat (Bb). It contains a series of chords, with a red arrow pointing to a chord marked *fz*.

146

Handwritten measure number 146 is in the left margin. The system contains three staves. The top staff has a treble clef and a key signature of one flat (Bb). It features a series of chords with fingerings (1, 4, 5, 3, 1) and a dynamic marking of *fz*. The middle staff has a treble clef and a key signature of two sharps (F#C#). It contains a series of chords, with a red arrow pointing to a chord marked *fz*. The bottom staff has a grand staff (treble and bass clefs) and a key signature of one flat (Bb). It contains a series of chords, with a red arrow pointing to a chord marked *fz*. Below the bottom staff, the notes G# and b are written.

148

Handwritten measure number 148 is in the left margin. The system contains three staves. The top staff has a treble clef and a key signature of one flat (Bb). It features a series of chords with fingerings (1, 4, 5, 3, 1) and a dynamic marking of *fz*. The middle staff has a treble clef and a key signature of two sharps (F#C#). It contains a series of chords, with a red arrow pointing to a chord marked *fz*. The bottom staff has a grand staff (treble and bass clefs) and a key signature of one flat (Bb). It contains a series of chords, with a red arrow pointing to a chord marked *fz*. Below the bottom staff, the notes E# and C# are written.

150

150

mf sempre

fff sempre

$E_b C\sharp B_b$

A_b

152

152

mf sempre

fff sempre

$E_b C\sharp B_b$

A_b

154

154

mf sempre

fff sempre

$E_b C\sharp B_b$

A_b

8

156

156

(Ped.)

Ped.

E \flat

C \sharp

8

158

158

Ped.

cresc.

Ped.

Ped.

8

160

160

Ped.

Ped.

Ped.

G \flat

D \sharp

F \sharp

C \flat

F \flat

G \sharp

C \flat

Handwritten musical score for a piece titled "L.V." (likely "Lento"). The score is written on a grand staff with two systems of staves. The first system includes a treble and bass staff, and the second system includes a treble and bass staff. The score is marked with various dynamics and performance instructions, including *ff*, *dim.*, *p*, *fff sempre*, *(senza dim.)*, *pp*, and *calmato*. The score also features numerous fingerings and articulations, such as *ff sempre*, *(senza dim.)*, and *pp*. The score is marked with a box containing the number 9 in the top left corner. The bottom of the page shows the notes Eb, Bb, Fb, Gb, and A#.

[illegible]

176

178

...

* Slide on about 2 octaves.
Glissez sur à peu près 2 octaves.

stop trilling gradually and sustain with the pedal

fused in the harp
fondue dans la harpe

pp *molto* *ff*
(Ped.)

cessez de triller graduellement et soutenez avec la pédale

ppp *molto*

Cb

emerging from the piano
émergeant du piano

11 langourously
7 langoureusement
8 = 104

p
(Ped.)

fff *molto* *p dim. molto* *rit... //* *mf*

Ab Gb *b* Db F#

6 *supple*
8 *souple*

10 *p*

rit. *cresc.* *cresc.*

Ped. Ped. Ped. Ped. Ped. Ped.

C# D# Db D#

196 *mp cresc.* *supple souple* *7/8 a tempo* *dim. molto* *p*

f cresc. *dim. rit. molto* *mp* *a tempo*

198 *pp* *supple souple* *dim.* *ppp*

dim.

200 *pp* *L.V.* *pp espressivo* *ppp* *6tf* *calmo* *mf* *perdendosi* *ff* *L.V.* *Xlphn*

A₄ *b* *G₄* *b* *D₄* *b* *D₄* *b* *G₄* *E₄*

E₄ *D₄* *b* *A₄* *G₄* *A₄* *b* *G₄* *D₄* *#*

A₄ *D₄* *b* *B₄* *A₄* *C₄*

S. P. A. M.

204

6/4 4/4 3/4

pp

molto espressivo

f *p* *f*

Xlphn

E \flat G \flat B \flat D \sharp E \sharp

207

mf *p* *pp* *ppp* *L.V.*

Xlphn

(senza ritard.)

F \flat E \flat G \sharp

210

5/4 $\text{♩} = 96$

mp *molto* *fff* *L.V.*

f *fff*

E \sharp A \sharp B \sharp

* Do not slide.
Ne glissez pas.

S.P.A.M.

stop trilling gradually and sustain with the pedal
cessez de triller graduellement et soutenez avec la pédale

212

13 Tempo I°
 ♩ = 168

215

216

20

219

221

♩ = 54

54

229

234

2,6

238

mf *cresc.* *ff*

mf *cresc.*

f

← (Ped.)

cresc. molto *fff*

240

ff

f *ff* *f* *dim. molto* *mp* *dim. molto* *pp*

← (Ped.)

dim. molto

Sus. Ped.

15

ppp sempre

247

pp *pp sempre* (*senza cresc.*)

perdendosi *L.V.* *f* *L.V.* *mp*

F#4

250

dim. *ppp* *perdendosi* *L.V.*

L.V. *p* *L.V.* *pp* *L.V.*

A#4

June - August 1922
Seal Harbor, Me.

